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THE REVEILLE

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VOL. IV. Single Copies 10 Cts. SAN FRANCISCO, CAL., JANUARY–FEBRUARY, 1901. No. 1.

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59 ASTOR PLACE

JERSEY CITY, N. J.

The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

PROF. CHAS. F. GRAEBER, Editor & Publisher

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$1 00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year. . . . .

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertianments, etc., where the above instruments are represented.

JANUARY—FEBRUARY, 1901.

The dawn of a new century is upon us. Let us make some good resolutions. The first and best one (to our mind would be) *stick together*. This little motto will serve lots of food for thought, especially among banjo, mandolin and guitar teachers. It is true, in some cities teachers stick together quite well, but not as well as they should. In *our* large city it is a very rare thing to see one teacher call upon another in a social way. We still say there is entirely *too much jealousy* among us. We are all like a lot of old women, or in some cases like a lot of young women. This is a ridiculous state of things. There must be some way out of it. 'Tis true, in our direction this feeling has somewhat modified, and several teachers have seen the inside of our studio lately, but there are still a large number to hear from. We would like to hear from every teacher on this subject. Now let us see if we cannot find a way out of this dilemma. Take each teacher separately and you will find an average intelligent person, but take them all together! they are, as we have stated above, a lot of old women. The Guild that we are trying to form may possibly help us out a little; let us hope so, but the teachers themselves must come forward with an outstretched hand of welcome to his fellow teacher before we can accomplish much. As usual, our space is too limited to allow us to discuss this subject as fully as we would hope to, but we hope it is plain enough for all. There are so many instances of jealousy exhibited here that to put them all before our readers we would have to enlarge our journal to a great extent. However ,we cannot forego this opportunity to mention a few cases. In canvassing the town of Frisco for teachers to join the American Guild of Banjo, Mandolin and Guitarists, we, on several occasions, were asked the following questions: "What benefit is there in it? When do you want the $1? Is Mr. So and So going to join? If so, I won't." When told he was a good teacher, said: "Well he may be, but I don't like him." Now this is the kind of jealousy we would like to see stamped out. Teachers and readers of THE REVEILLE let us hear from you. Send us your ideas. Let us pick out the best one and have copies sent to *all* teachers, and see if we cannot find a way out of this. If we were banded together more closely there are times when we might be of use to an *unfortunate* teacher. As it is now, WE ARE STRANGERS. A very deplorable state of things among *supposed to be* intelligent people. C. F. G.

Valentine Abt, the famous mandolinist, has been engaged by Prof. Graeber to give six recitals in San Francisco, in Golden Gate Hall, commencing Monday evening, February 18th, and continuing each evening up to and including Saturday, February 23d. This will be a grand treat for lovers of the mandolin, and several teachers have already subscribed for tickets for themselves and pupils. These concerts will be under the patronage of several societies, and it is expected that there will be a large audience each night. Prof. Graeber has made elaborate arrangements and engaged a noted soprano soloist, and with his large and efficient club of some ninety members of mandolin, guitar and banjoists, should be able to give a fine concert. The programme will be changed nightly, so those who purchase season tickets will not hear the same one twice. The general admission will be 50 cents, reserved seats 25 cents extra. Season tickets will be $2 50, and will admit bearer to each and every performance. Now, as these concerts are patronized by friends of Prof. Graeber's pupils, and the pupils are the ones that must sell the tickets without recompense, it has been decided to give a social after each performance, for which a grand orchestra has been engaged. This social will in no way affect the musical part of the programme, and will give all an opportunity to meet this great artist. For season tickets and reserved seats apply at Prof. Graeber's studio, 634 Post street.

American Circus in a German Town.

Every Workman Went and the Factories Were Closed — Creates Respect for the United States.

Aix-la-Chapelle is a busy manufacturing town in Germany, close to the Belgian frontier, on a little tributary of the Meuse river. It has nearly 100,000 inhabitants, and its numerous advantages make it a very busy and thriving city. Its sulphur and thermal springs originally made its fortune, for Charlemagne was so pleased with them that he made the place the capitol of his empire, and though the Town Hall now occupies the site of the marble palace he built, the chapel that he erected and in which he was buried still exists as a part of the Cathedral. Nearly 30,000 visitors flock to Aix-la-Chapelle every year to take the waters; but the springs are by no means the only source of its prosperity. It has large elements of wealth in its coal, lead and zinc mines, in its metal-working establishments and in its cloth mills and manufactories of needles and pins. A large part of the people work in the mills.

Late in September last the inhabitants of the busy town had a new

sensation. It was an American circus, and curiosity was aroused to the highest pitch by such advertising as the people had never seen before, says the New York *Sun*. The interest in the billboard display and in the circus itself when it entered the town with a great blare of trumpets was so great that Consul Brundage thought it worth while to send a report about it to the State Department.

The art display on the billboards was a revelation to everybody. The thrilling and marvelous scenes to be witnessed under the canvas were depicted in the most expansive and highly colored style of American circus art. Nothing like the magnitude and stunning character of this bill-posting had ever been seen in the town before and the free show given on every dead wall was the talk of Aix-la-Chapelle for a fortnight before the circus arrived. Thousands thronged around the circus grounds when the big wagons and tent hands arrived, and the way the rings were prepared and the tents erected caused even more astonishment than the spectacular billboards.

In fact, by the time the canvas door-flap was turned back and the ticket-seller was ready for business, everybody in the town had taken a hand in advertising the great American show. There was no work for the factory hands that day. Not a workman went to the factories and every spindle in the town was idle. "At every performance," writes Consul Brundage, "the tent was full. The vague antipathy felt by the people for the United States has been turned into respect and awe. The people now say, 'Anything is possible to Americans.'"

Special offer to the readers of THE REVEILLE. We have about 30,000 pieces of good music for banjo, mandolin and guitar that we wish to sell, and to sell it we will cut the price to 10 cents per copy. Order as many as you wish at one time. State clearly for what instruments, banjo, mandolin or guitar, or mandolin and guitar, 2 mandolins and guitar. These prices will prevail until all this stock is sold. Address this office.

College Men Heard Again in Concert.

Yale Glee and Banjo Clubs Give Another Creditable Programme Before a Bad-Weather Audience.

Yale's Glee and Banjo Clubs have come and gone and they have had anything but a California welcome, due first and last to the prevalence of the worst storm of the season and a truly disagreeable, drizzly aftermath. It is a pity, both from the standpoint of hospitality and because the people of this city have been virtually forced to miss a thoroughly enjoyable show. The students brought new college songs and gave them in a rollicking way that was good to hear. They sang more serious numbers creditably; brought the best banjo club heard for many a day, and a soloist, L. S. Tyler, who sounds the very lowest, velvety depths of melody. His voice has a quality seldom heard and as he seems to have, in addition, the true spirit of a comedian, he might do well to cultivate his gifts.

The second and last concert was given yesterday afternoon at the Grand Opera House, and the programme afforded the young college men the opportunity to verify the good impression made at their first appearance. There were some changes in the announced numbers, but none that interfered with the merit of the performance.

As at the first concert, the human voice accompaniments gave the glee club the opportunity for some of their most beautifully shaded work. They supported Mr. Tyler delightfully when he sang "Predicaments," and when he responded to well-deserved encores. The audience was insistent to hear the most possible of F. W. Sheehan, the man who can keep up a rippling musical trill on every vowel and consonant in the alphabet.

It is pleasant to remember these sweet singers in "Bright College Days," the last number and which they sing with so much spirit to the "Watch on the Rhine."

The supper and dance given in honor of the Yale Glee Club at the Palace Hotel Thursday evening, following the club's concert at Metropolitan Hall, came very nearly being a sad disappointment to the assembled guests through the oversight of one of the patronesses. The Maple room and all the other apartments on the Annie street side of the first floor of the hotel had been engaged for the festivities, and at 11 o'clock, the hour fixed for the opening of the dance, the ballroom was crowded with dancers who anxiously awaited the melodious strains that were to signalize the inauguration of the evening's merry-making. But no melody interrupted the busy hum of voices, and fifteen minutes later everybody was asking everybody else what ailed the orchestra. The murmurs reached the ears of several ladies who, in the role of patronesses, had undertaken the preparations and management of the function, and they started an inquiry to determine the cause of the delay. Then they learned, to their mortification, that there was no orchestra.

One of the patronesses on whom had been conferred the duty and responsibility of engaging the orchestra was eagerly sought for in the throng, and when asked what had happened to the musicians, she is credited with having exclaimed: "Goodness gracious! I forgot all about the orchestra."

The hotel management was then eagerly appealed to, and one of the attaches of the caravansary was instructed to go out into the rainy night and find an orchestra in a hurry. He jumped into a carriage and dashed up Market street. Half an hour later the musicians began arriving one at a time, in coupes. Two belated members of the Columbia Theater orchestra were found, and two more music-makers were secured at the Olympia. A fifth musician was picked up on a street corner. They were sufficient to play dance music, and although it was not a very pretentious aggregation, it had to suffice. By midnight the dance was on in all its splendor, and while nothing happened to mar the enjoyment of the festivities during the remainder of the evening, some of the patronesses have not made up their minds as yet to overlook the thoughtlessness of the fair member of the coterie who was responsible for the grave error of trying to conduct a dance without music.

Samuel Siegel in San Francisco at Last.

The most famous mandolin player in the world will give a concert in this city on the evening of February 8th (Friday) at Y. M. C. A. Hall.

For three years the energetic editor of this paper has been endeavoring to have this famous player come here but it remained for the the Zeno Mauvais Music Co., to have this honor.

His selections are the grandest ever used on the mandolin and but few people realize the capabilities of the above instrument. It has been Mr. Siegel's manifestations of art that has placed the mandolin in the ranks of fine musical instruments.

The programme rendered will be a very remarkable one including such pieces as Hauser's "Cradle Song," and a "Reverie" arranged by Mr. Seigel, which will introduce Harmonies, Duo, Duo with left hand pizzicato accompaniment and arpeggio variations, violin style.

Mr. Siegel uses in his concert work the famous "Regal" mandolin and the people hearing the sweet tones of these instruments are all converts. Mr. Seigel's time is limited so he will give but one concert. Any information can be had of The Zeno Mauvais Music Co., 769 Market street where the tickets are on sale.

The Althamos Tribe, No. 87, Improved Order of Red Men, celebrated their fourth anniversary Wednesday evening, December 5th, in Red Men's Hall. There was an elaborate programme rendered. E. J. Appleby played several selections on the banjo, and was given tremendous applause. Prof. Graeber's Mandolin Club also played several times and scored quite an ovation, as did the mandolin trio, Prof. Graeber, P. Conlin and H. B. Smith. This was indeed a triumph for Prof. Graeber, as this Tribe is one of the patrons of the coming Abt concerts, and all the members seemed very well pleased with the work of this club, and no doubt will double their efforts to have a large crowd present

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Prof. Graeber's Mandolin, Banjo and Guitar Club played several selections at the entertainment given by St. Alban's Literary and Social Society, November 1st.

Several members of Prof. Graeber's Mandolin Club played several selections in Union Square Hall under the name of the Golden Gate Mandolin Club, Saturday evening, December 8th. They acquitted themselves very creditably.

A fine programme was rendered at an entertainment given in Odd Fellows' Hall, Friday evening, December 7th, by Mission Camp, No. 264. Messrs. Torres and Kohn gave some fine banjo duets.

The Throop Mandolin and Guitar Club of Pasadena has engaged Valentine Abt as their soloist during a tour of Southern California next March. Every important city will be visited.

Samuel Adelstein has the distinction of having several choice selections dedicated to him. Mr. Gutman dedicated The Flower Song (Lang) arranged in double notes for mandolin, to him, and Valentine Abt has arranged Mendelssohn's Spring Song in duo form, and dedicated it to him. Several Italian writers have also dedicated music to Mr. Adelstein as a mark of esteem.

The Venitian Ladies' Mandolin Orchestra is still at the Pabst Cafe, San Francisco, Cal.

We were treated to an agreeable surprise on Christmas Eve. by having Walter Clarkson and Emil Bose serenade us.

The general hospital at the Presidio, Cal., was crowded with sick and wounded soldiers, on the evening of November 14, 1900, who listened to an entertainment of unusual merit. Prof. Graeber's Mandolin Club was down to play three numbers, but was compelled to play ten selections, which goes to prove that this club is capable to hold its own against all odds.

Have you tried one of Graeber's flexible mandolin picks? If not, order one at once; they are only 5 cts each at this office.

Abt and Siegel are to play in San Francisco in the same month. What a treat! Lovers of the mandolin are certainly very fortunate to have this rare opportunity. Abt was out here fourteen months ago and astonished our community with his marvelous playing. Since then he has somewhat improved, and will astonish the same audiences that heard him on this former occasion. While this is Siegel's first trip out here, he comes with an enviable reputation. We will have the opportunity of comparing these two great artists and enjoy an evening of music to be remembered for a long time to come. Siegel plays in the Y. M. C. A. on Friday, February 8th, while Abt is to play an entire week in Golden Gate Hall, commencing Monday, February 18th.

Alfred A. Farland's new grand concert banjo is a pronounced success. Mr. Farland writes that the principal difficulty now is to get them out fast enough to fill orders. Well, if anybody should know how to make a banjo it ought to be Farland, as he has made the banjo a study for years, and has been working to perfect a sweet, as well as a clear, resonant-toned instrument. Here is success to the new Farland banjo.

England's Anthem of French Origin.

God save the Queen! We always thought that the national anthem was of English origin. A contemporary informs its readers that it is not so; in short, that it is of French origin. There was, states our contemporary, a document recently published, which had been signed by three ladies of Saint-Cyr, in the presence of the Mayor, in September, 1819, attesting that the national anthem of England was but an old hymn, well known in the Commune of Saint-Cyr, since the time of Louis XIV, and that it had been composed by Lulli.—*Paris Messenger.*

A memorial entertainment and dance was given by the pupils and friends of the late Prof. J. B. Francis in Union Square Hall, Monday evening, Nov. 5, 1900, there was lots of room for more people. We cannot understand why the public don't respond to an appeal of this nature, the cause was certainly worthy and the people who worked it up certainly did their best to make it successful, and the excellent programme rendered deserved a larger audience, following is the programme:

Chopin Funeral March, Mandolinata Club. Violin Solo, Irvine Low; Marcel Francis, Accompanist. Vocal Solo—Selected, Charles Elkins Taylor. Coon Specialties, Mrs. Davis. Piano Solo—"Cascade de Roses," Miss A. Robles. Vocal Solo—"Il Trovatore," Little Tessie Greenfield. Selection, Mandolin, Banjo and Guitar Club; Professor Graeber. Vocal Solo, Miss Mabel Kearney. Recitation—Selected, F. Cooke Caldwell. Piano Solo—"Last Hope," Miss S. Brooks. Vocal Solo, Will O'Brien. Piano Duet, Misses Georgia Pratt and Susie Brooks. Comic Specialties, I. Levy.

G. C. Santisteben gave a very neat programme at the last recital in Byron Mauzy Hall, November 8th. The large hall was crowded to the doors by a very appreciative audience, who listened in rapture to the sweet music. A novel feature was the singing of a chorus of pretty young ladies, accompanied by the Mandolin Club. The admission was by invitation only. The club numbered thirteen, but despite the old superstition nothing happened to mar the enjoyment of the evening.

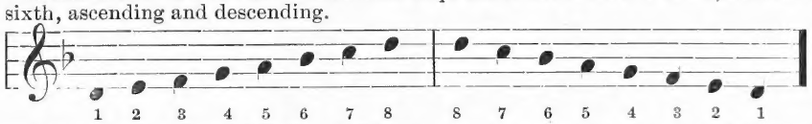
TYPO'S KNOWLEDGE OF MUSIC.

MUSIC LESSON V.

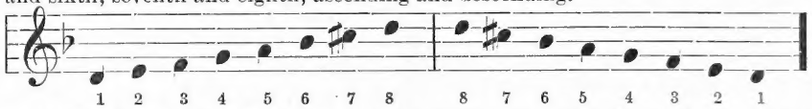
Minor Scales or Tones are interwoven with the major to give a greater variety of tones than what can be produced from the major alone.

It has been stated that a scale is a succession of eight sounds. [Repeat the rule for forming major scales.] The intervals of minor scales are different from those of the major scales—there are more half-tone steps in the minor scales and located between different degrees. There are four ways of forming minor scales:

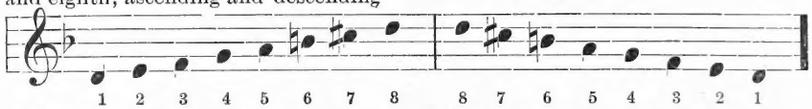
Minor Scale—First Rule—Half-tone steps between second and third, fifth and sixth, ascending and descending.



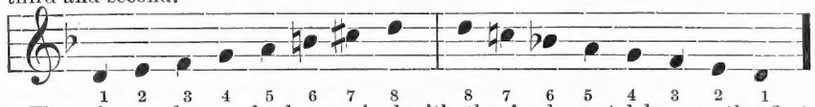
Minor Scale—Second Rule—Half-tone steps between second and third, fifth and sixth, seventh and eighth, ascending and descending.



Minor Scale—Third Rule—Half-tone steps between second and third, seventh and eighth, ascending and descending



Minor Scale—Fourth Rule—Ascending half-tone steps between second and third, seventh and eighth; descending half-tone steps between sixth and fifth, third and second.



The minor scale may be harmonized with the fundamental basses—the first, the fifth and the fourth—avoiding consecutive fifths and octaves in constructing chords, laid according to the intervals in the minor scale.

The tonic of the relative minor is the sixth of the scale, or three half steps below the major tonic. The relative minor has the same signature as its major.

C major and its relative, A minor, has neither sharps nor flats for signature.

A signature is the clef and the number of sharps or flats which indicates the key.

A minor or major scale can be formed with each of the seven letters: A, B, C, D, E, F, G, elevated and depressed, as the first of the scale.

The letters for key notes with sharps for signatures are :

Major.....	G	D	A	E	B	F sharp	C sharp
Relative minor...	E	B	F sharp	C sharp	G sharp	D sharp	A sharp
Number of sharps	one	two	three	four	five	six	seven
Letters elevated.	f	fc	fcg	fcgd	fcgda	fcgdae	fcgdaeb

The letters for key notes with flats for signatures are :

Major.....	F	B flat	E flat	A flat	D flat	G flat	C flat
Relative minor..	D	G	C	F	B flat	E flat	A flat
Number of flats...	one	two	three	four	five	six	seven
Letters depressed	b	be	bea	bead	beadg	beadgc	beadgcf

Questions on Lesson V

1—How many ways of forming a minor scale? 2—Repeat each rule? 3—How may the minor scale be harmonized? 4—Where is the tonic of a relative minor? 5—What is a signature? 6—Repeat the letters for key notes with sharps for signatures, and the letters elevated in each signature? 7—Repeat the letters for key notes with flats for signatures, and the letters depressed in each signature? 8—How may a minor scale be formed? 9—How may a major scale be formed?

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A grand revival of the Two Orphans is to take place in the Central Theatre, San Francisco, week of January 14th, 1901. Prof. Graeber's Mandolin, Banjo and Guitar Club (100 members) will be the main feature, in fact the Two Orphans would fall very flat in Frisco without Graeber's Mandolin Club in the second act. The gardens of Bel-Air affords a great opportunity for a display of this kind, and you may rest assured Prof. Graeber takes all the advantage possible in this act. We may venture to add that the Two Orphans will play to crowded houses the entire week.

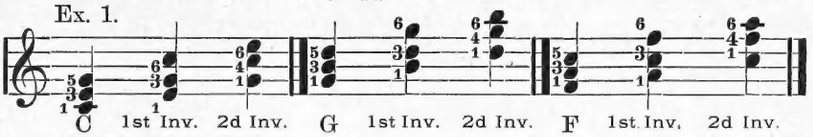
The Lincoln Relief Corps, No. 3, gave an elegant entertainment and dance in B. B. Hall, Friday evening, Nov. 9, 1900. Professor Graeber's large Mandolin Club were heard to good advantage.

MUSIC LESSON VI.

Common or Fundamental Chords

consist of three notes, 1, 3, 5—a third apart. There are three fundamental base notes in each key :—the first or tonic, the fifth or dominant, the fourth or sub-dominont, upon which common chords (major or minor) can be constructed—when the three fundamental chords and their inversions in C maj. are laid on the treble clef, they appear as follows:

Ex. 1.



The full figuring is used only to learn the degrees of the chords, as every chord has its own degrees—learn to know any chord immediately after seeing it without figures by its degrees.

A chord is known by its degrees or relationship of the notes forming it —whether it be a fundamental or an inversion. The lowest note in any chord is the base note, and is counted one, and the other notes above counted from it, whether all the notes are laid on one or two clefs. Notes in all chords are read up and to the right.

When the degrees of the notes represent that they are a third apart, [or the first note above the base is a third and the second a fifth] that chord is a fundamental. [Either on the tonic, or dominant, or sub-dominant.]

The inversions employ the same letters or notes that form the fundamentals, but differently located; the order of their union indicated by the degree or distance from the base note.

When the third of any fundamental is selected for a base note it is counted one, and is known as the base note of the first inversion, and the notes above are counted from it; the notes forming the union are 1, 3, 6, [or the first note above is a third, and the second a sixth from the base.]

When the fifth of any fundamental is selected for a base note it is counted one, and is known as the base note of the second inversion, and the notes above are counted from it; the notes forming the union are 1, 4, 6, [or the first note above is a fourth, and the second a sixth from the base.]

The notes above fundamental base notes, and inverted base notes can change their locations, i. e. the middle note may be above the upper and not change the chord. The following is the rules for doubling the base:

In writing the common chords and their inversions into four parts, or quartette, one of the parts must be doubled so as to create the fourth part, enabling each part to flow up or down, or remain stationary, that is why the upper part of the chord may be below the middle part or vice versa. Each part forming a melody yet blended together so as to sound as one.

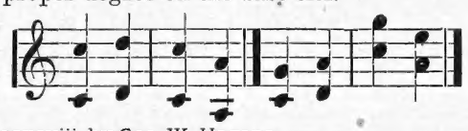
On the tonic or fundamental double the base or the fifth.

On the first inverted base note double either the third or sixth.

On the second inverted base note double the base.

Write Example One on the treble and the base clefs, laying the lowest note (which is the base) on the proper degree on the base clef.

Consecutive fifths and octaves are not allowable in the progression of chords. The following show octaves and fifths :



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Richmond Camp, No. 470, Woodmen of the World, gave a nice entertainment and dance for the benefit of their Christmas tree fund. Prof. Graeber's large mandolin club played some selections on their instruments that astonished the large audience. The affair took place in Richmond Hall, Nov. 23, 1900.

On Nov. 3, D. B. Torres went to Healdsburg with the Columbian Minstrel Troop, to give an entertainment for the benefit of Geyser Camp, Woodmen of the World. The banjo playing of Mr. Torres was pronounced to be the best ever heard in that locality.

Messrs. Torres and Kohn played several catchy banjo duetts at an entertainment given at the Seamen's Institute November 14th.

Louis Miller.

The above cut represents San Francisco's famous accordeon maker. Mr. Miller has been in San Francisco for over twenty years and has made some truly marvelous instruments. In 1895 he received the

highest award at the Mechanics' Fair. Mr. Miller has a very pleasing personality, is always ready to discuss accordeons, to impart any information or to receive any new suggestions. Mr. Miller's place of business is 6 City Hall Square, where he has lately added a two-horse-power electric motor, owing to the increasing demand for his Unbreakable Steel Reed Accordeons.

London has a new dance called the "C. I. V." The couples are arranged as in other quadrilles, but the music rattles right through the dance without a pause, embracing the most popular movements used in ordinary quadrilles and some new ones.

Guitarists

DON'T

Fail to order a copy of THE SCHOBERT CLUB Medley Overture . . One of Mr. Frey's latest and best Guitar solos. Not difficult—Catchy—Up to-Date and an encore winner. Price 25 cents. Address

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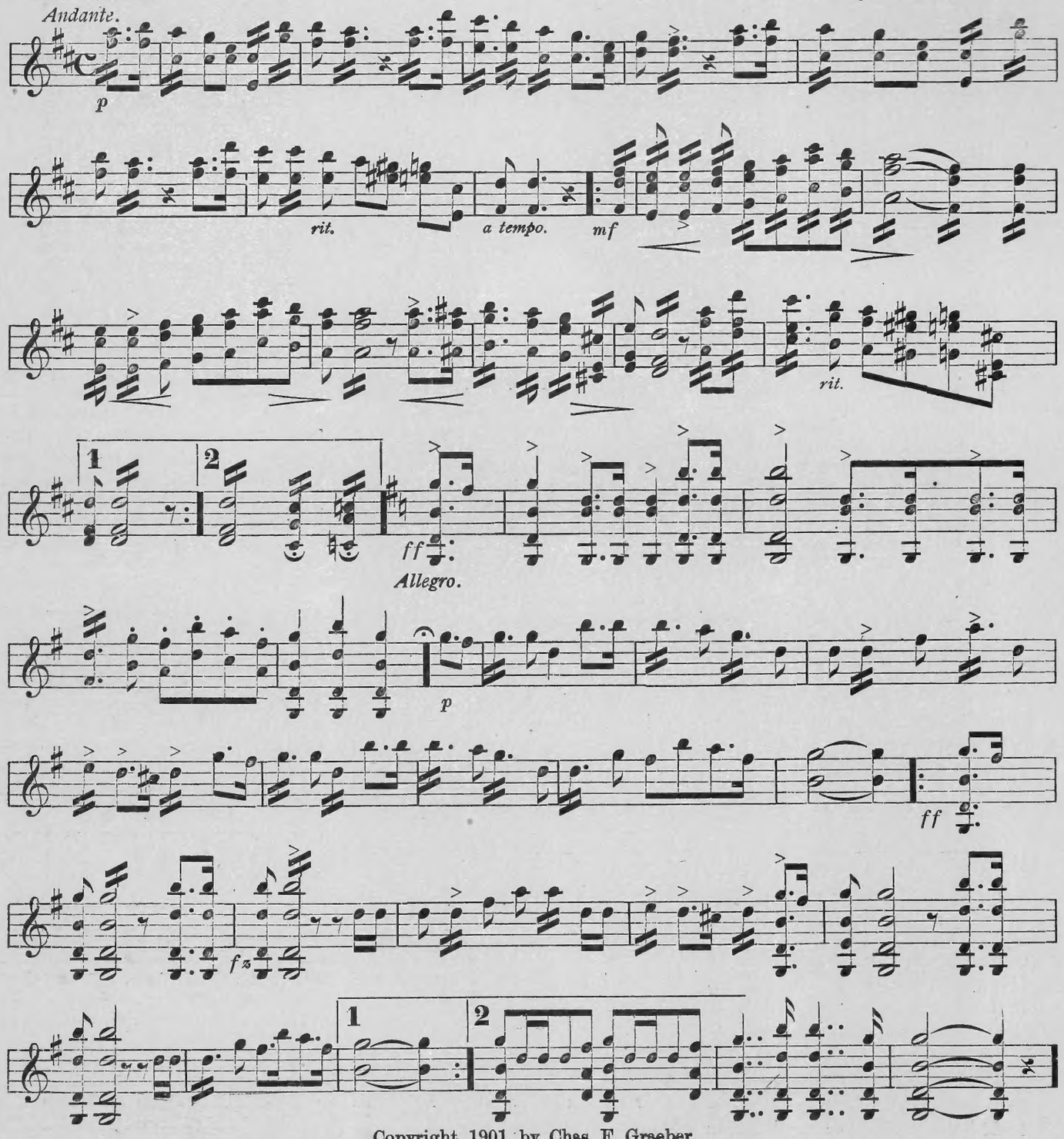

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Like, No a-Like and Kokohi.

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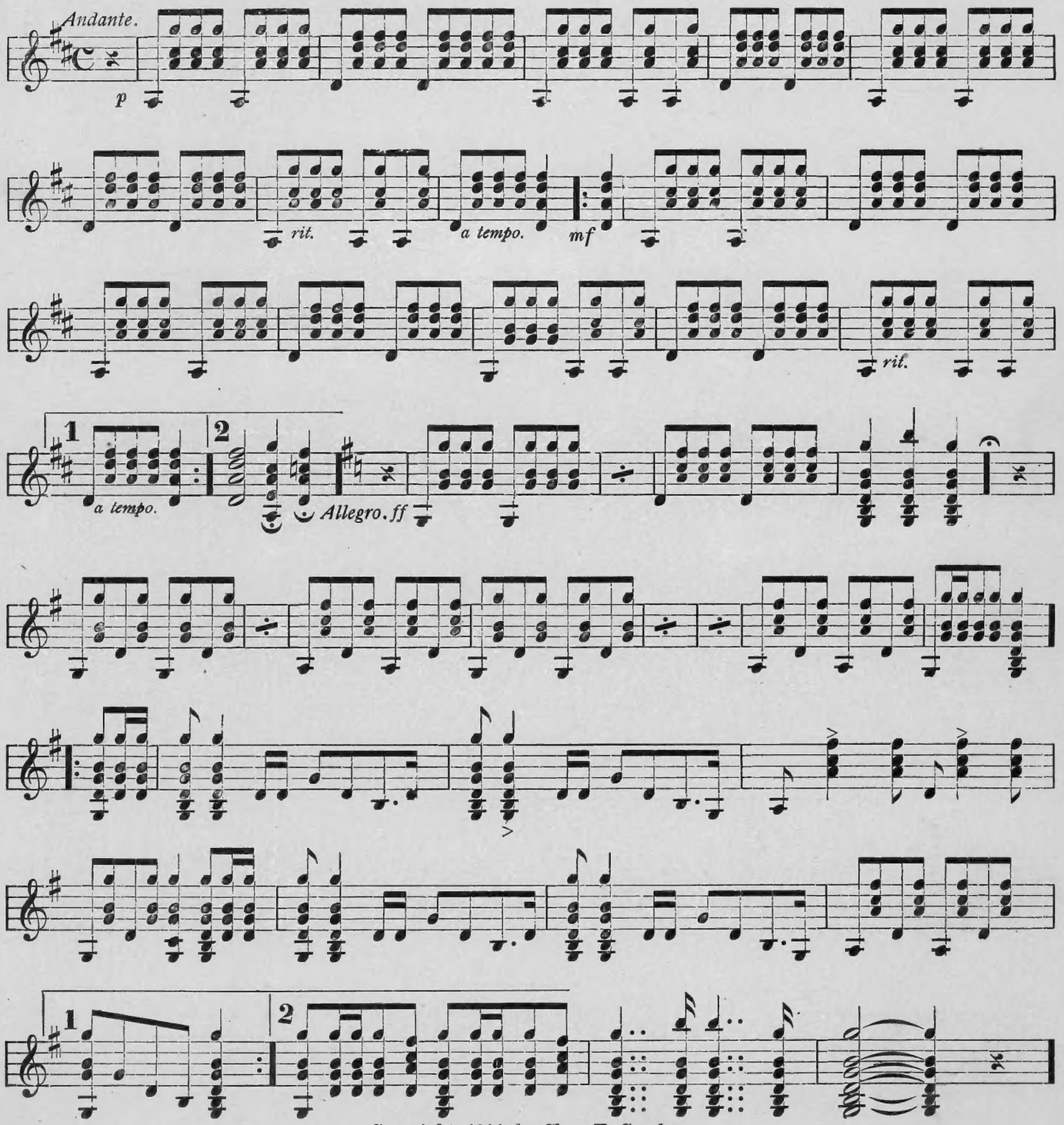

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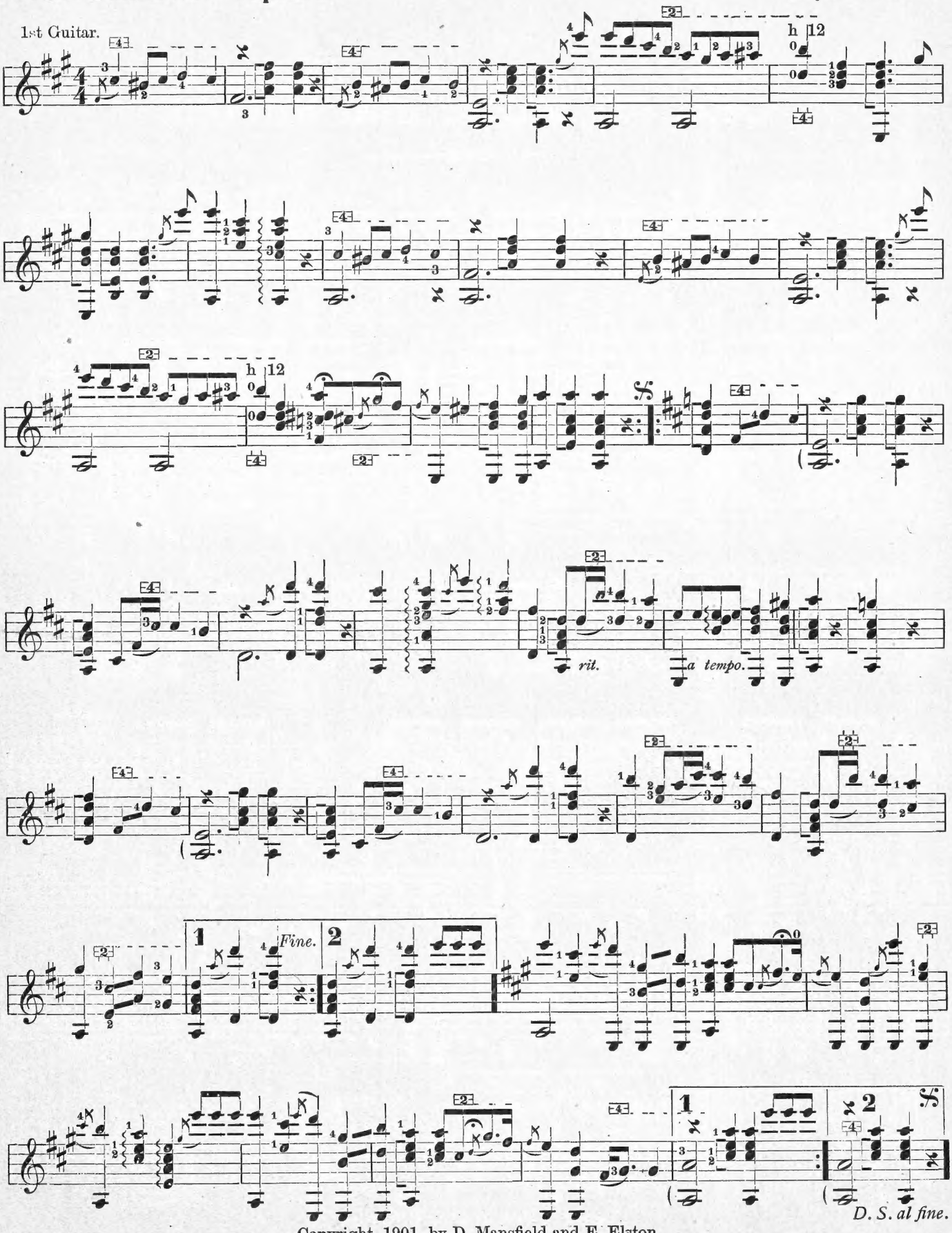
1st Guitar.



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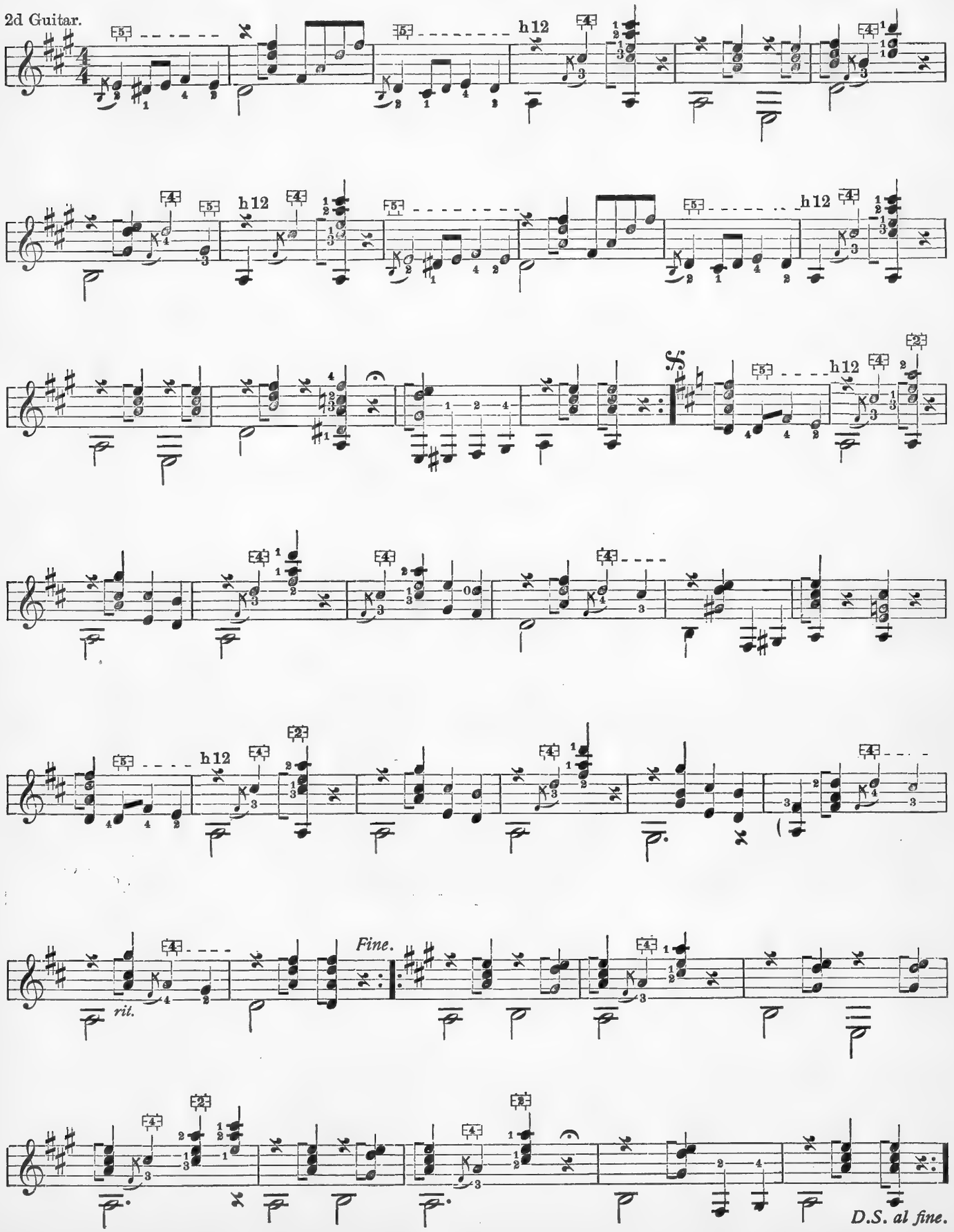

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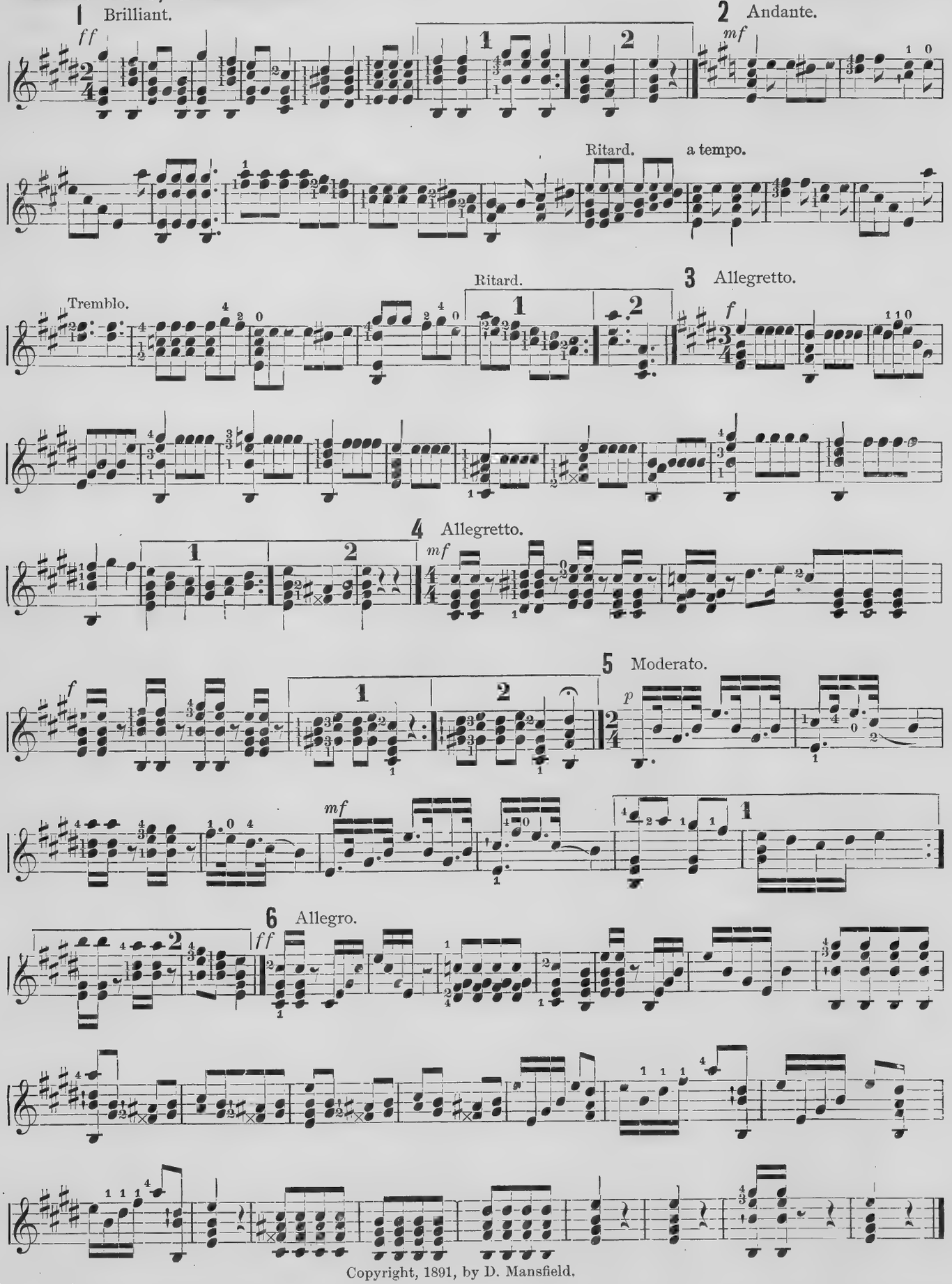

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The fourth commission of the municipal council have been working on the names to be given to the new streets just opened in Paris. The results will soon be submitted to the council, and among the names they have chosen are found rue Charles-Garnier, rue Glosee, and rue Cesar-Franck.

A French paper says that in an interview with Mme. Sanderson, who is more beautiful than ever, she affirmed formally her intention of returning to the stage next spring. She wishes to appear at the Opera Comique, and there will be little difficulty in arranging with M. Albert Carre for an important creation.

Now governments are taking a part in the hat ordinance. The *Officielle Gazete* of Lisbon has just published a decree by which ladies are forbidden to wear hats, not only in the stalls and dress circle, but in the galleries as well. No doubt the ladies will raise an outcry and will submit with very bad grace.

At the pupils' recital of the recent Stern Conservatory's annual celebration, the gem of the entire programme was the prayer from "Der Freischuetz," sung by Miss Vierheller of Pittsburg, who has not only a voice of rare beauty, but the keenest artistic taste and sense.

Speaking of music in Washington, D. C., a New York paper says: "A most interesting event was the piano and violincello recital given by Mr. and Mrs. Ernest Lent, at the Luther Memorial Church. The "Im Walde" suite for piano and cello by Popper, and the rarely heard Liszt Rhapsodie Hongroise No. 13, brilliantly played by Mrs. Lent, were a part of the finely selected programme, which was principally of modern music.

The Grand Ducal Theater of Welmar has decided to give each month a popular representation for workmen, at a greatly reduced price. The reserved seats will cost 75 centimes, and the others, half that sum. The sale of places will be confided to a committee elected by the workmen, to avoid the tickets falling into the hands of the more fortunate classes.

There has just been inaugurated at Bucharest a Roumanian Opera under the direction of Herr Wachmann. Nearly all the artists are of the Roumanian race—only three soloists come from Italy. The chorus counts fifty-four persons, the orchestra fifty-two, and the ballet thirty. The director announces three unpublished operas: "Neaga," by Hallstroém; "Petra Rarech," by Candelle, and "Krainou," by Vorumbeseu. The Roumanian Opera will give its representations in the national theater.

Siegfried Wagner went from Bayreuth to Munich in order to represent the Liszt and Wagner families at the funeral of Henri Porges, and delivered a discourse celebrating the merits of this artist as a partisan and collaborator in the works of his grandfather and his father. Herr von Possart, superintendent general of the Royal Munich Theaters, also delivered a discourse and placed a wreath on the tomb in the name of the Royal Theaters.

An interesting letter appears in the *Musical Times*, in which the late Sir Arthur Sullivan defends, in a song from "Box and Cox," the use of consecutive fifths. He declares this to be one of those cases in which a rule must be broken for the sake of the effect gained, adding: "The melody and bass are both moving independently in a sort of fixed procession; if fifths turn up it does not matter, so long as there is no offense to the ear.

A very interesting sketch of Thomas Atwood, who was the only Englishman privileged to be numbered among the pupils of Mozart, appeared in the December issue of the *Musical Times*. Sir Frederick Bridge is the fortunate possessor of some music exercises which show corrections and notes in Mozart's handwriting, and two of these are reproduced in fac simile. A letter from Mozart's widow—afterwards Mme. Nissen, is full of quaint English, and begins: "Mrs. Nissen, once Mozart, is truly happy to hear from her old friend, Mr. Atwood."

During the Paris Exposition a party of young people arrived from Madagascar for the purpose of giving specimens of the music of that country. The leader, Ralalo, allowed them all to return home, remaining in Paris himself to endeavor to gain admission to the Conservatory; this he found a difficult task when, according to the rules of that institution he was asked for his certificate of birth. The poor flute-player was very much discomforted at this demand, which he was unable to satisfy. It appears, however, that the matter will be satisfactorily arranged, and while waiting for the papers to be drawn up Ralalo has obtained permission to follow, as an auditor only, the class of M. Taffanel at the Conservatory.

About a yea· ago Mrs. A. K. Virgil, as a stockholder of the Virgil Practice Clavier Co., brought an action against that corporation to restrain it from operating the Clavier Company Piano School, claiming that its charter did not include the right to conduct a school. The motive for the action is found, of course, in the fact that Mrs. Virgil herself conducts a piano school in which the clavier is the vital feature. Judge Leventritt of the Supreme Court, before whom the hearing was brought early in November, handed down his decision a week ago. He holds that a school of instruction is a necessary adjunct of the Clavier Company as a means of advertising the product, and that it may be conducted without violation of the corporate charter of the company.

The Wagnerians who struggled from the first hour for the Bayreuth work are disappearing very rapidly. After the orchestral Chief Levi, death has again visited Munich and taken the musical director Henry Porges. Born the 25th of November, 1837, at Prague, he gained his musical education at the University of that city. From the commencement of his career he was one of the warmest partisans of Wagner and of Liszt. His artistic co-operation at Bayreuth from the laying of the first stone of the Bayreuth Theater and superintending the first performance of the Ring and of Parsifal is well known. On November 16th last he directed, with his accustomed zeal, the general rehearsal of Liszt's "Christ," which his Choral Society was preparing, and the day following he was attacked with apoplexy, which ended in his death.

(*Continued in next issue.*)

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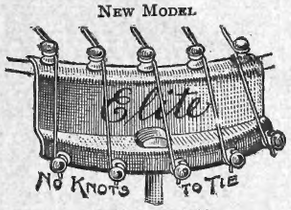

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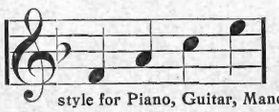

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THE A. A. FARLAND CO., 59 Astor Pl, Jersey City N. J.

Alfred A. Farland, Banjo Artist.

London (Ont.) *Free Press*, Nov. 21, 1900.

Notwithstanding the disagreeable weather a large audience was present at the Auditorium last night upon the occasion of the appearance here of Mr. Alfred A. Farland, the famous banjo artist, of New York city. For one person to attempt to give an entire evening's programme is a difficult task, and one in which few succeed, but it is safe to say that Mr. Farland is among this number. From beginning to end his audience was charmed and delighted with the programme presented, which was as follows:

I—De Beilot. 2d Concerto.
(*a*) Allegro Maestoso.
(*b*) Andantino.
(*c*) Rondo Russe.
II—(*a*) Paganini—La Campanela.
(*b*) Chopin.
(*c*) Schuecker—Menuet.
(*d*) Farland—Transcription. Alice, Where Art Thou?
III—(*a*) Moszkowski — Bolero, op. 21, No. 5.
(*b*) Farland — Tripping Thro' the Meadow.
(*c*) Hauser—Cradle Song.
(*d*) Wieniawski—Grande Polonaise Brillante.

Mr. Farland proved himself to be an artist of rare ability. His playing was characterized by exquisite quality of tone and touch, artistic phrasing and beautiful expression, which won the admiration of the audience from the first. His numbers, the "Choral Nocturne" and "Alice, Where Art Thou?" were among the particularly enjoyable, while the familiar strains of "My Old Kentucky Home," with variations, given for an encore, was rendered with a sweetness which elicted hearty and well-deserved applause. In fact, the whole programme was well worth hearing and reflected great credit on Mr. Farland's ability as a musician and entertainer. The recital was under the management of Mr. Nicholson, of this city, who is to be congratulated on his enterprise in bringing such a distinguished artist to London.

Mr. Chas. O'Connell played several very choice banjo selections in the Howard Ave. M. E. Church, New Haven, Conn., Dec. 6, 1900, as usual, Mr. O'Connell was very well received, the audience thoroughly enjoying his music.

C. S. DeLano's Guitar, Mandolin and Banjo Club gave their first concert inaugurating the 11th year, in Blanchard Hall, Los Angeles, Cal., December 11th. The concert was well attended and the work of the club was praised for the fine expression with which they rendered the different selections.

PROGRAMME.

(a) Venetian March, H. H. Fish; (b) Sextet, from "Lucia," Donizetti; C. S. DeLano's Club. Zingara Waltz, Burford; Guitars. "Sonata Pathetique," Op. 13, (Adagio). Beethoven, Misses A. Knox, K. Parker, G. Parker, Messrs C. S. DeLano, H. H. Fish. Rosemonde, C. Chaminade; Miss Ellis. Concert Waltz, Weidt; Mandolins and Piano. (a) Two-Step, Weidt, (b) "Hearts and Flowers," Tobani; Banjos, Mandolins and Guitars (a) Valse Op. 83, Durand; (b) Lullaby, DeLano; Banjo and Piano, Mr. and Mrs. C. S DeLano. (a) The Bondmaid, E. Lalo; (b) A Madrigal, Victor Harris; Miss Ellis. (a) Happy Jap, Connor, (b) Troubadour Overture, Pomeroy; Mandolins and Guitars.

At the second entertainment and dance given by St. Alban's Literary and Social Society, at Golden Gate Hall, December 3d, Mr. D. B. Torres and Walter Kohn played several really good banjo duets, and were heartily applauded.

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